

No. 2571.

CORCORAN GALLERY OF ART FILES.

WRITER.

Photo Engraving Co

Residence 67 & 69, Park Place N.Y.

Date May 18. 1882.

Rec'd May 19. "

Answered " " "

SUBJECT.

Illustration of  
Catalogue.

✓

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# PHOTO ENGRAVING CO.

OF NEW YORK

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67 & 69 PARK PLACE.

Replying to your favor of the 17<sup>th</sup>

New-York, May 18<sup>th</sup> 1882

Wm. MacLeod Esq. Curator Corcoran Gallery of Art  
Washington, D.C.

Dear Sir

We can do the work you describe  
in a manner which we think will  
be thoroughly acceptable to you  
at very reasonable prices. The  
artist will be in your city within  
a week or ten days and will confer  
with you on the subject giving  
you all the information you desire.  
If you must have this knowledge  
sooner we will try and give it to  
you by mail.

Truly yours  
Photo Engraving Co.

*Photo Engraving Co.  
Rec'd May 19<sup>th</sup> 1882*

No. 2572.

CORCORAN GALLERY OF ART FILES.

WRITER.

Barrie George

Residence Philadelphia

Date May 1882,

Rec'd.

Answered

SUBJECT.

Certificate to  
accompany the En-  
graving of Longfellow.



# LONGFELLOW

BY

## MARSHALL

THE Publisher, in placing before the critical world a new portrait of Mr. HENRY W. LONGFELLOW, engraved in pure line by MARSHALL, has the unusual gratification of associating two reputations unequalled in their way. The nation will recognize its most illustrious Poet, interpreted by its most eminent Engraver.

An unusually ample scale has been chosen for this monumental work. The plate-mark measures 23 by 31 inches. It was by choosing such dimensions that the artist believed he could best secure the breadth of effect and suavity of light-and-shade proper to oil-painting, as exemplified by the portraits of the greatest masters, and avoid the look of compression and over-contrasted versatility of tone seen in too many engraved heads. The whole philosophy of oil-painting is in fact contained in a masterpiece ostensibly restricted to black and white. Mr. MARSHALL, an inventor and originator, has always both moulded in clay and painted in oil-colors the originals of his plates, and has aimed to recognise in his burin-work every effect of the most solid modelling, every tone of the richest painting. The original oil-portrait made from Mr. LONGFELLOW, in the studio of the artist-engraver, explains in a singular degree the choice of manipulation over each part of this wonderful plate. The selection of a picturesquely broken line in those portions of the flesh where a lively carnation has the effect of irritating the retina,—of a fluent continuity and judicious spacing for the silver-grey hair,—of a velvety *impasto* for the costume, are instances of this sagacity and suggestiveness, where every passage of shading means a tint, and where an eye of any training can look through the whole fabric of the visible texture to the play of living colors, the projection of planes of modelling, the atmospheric illusion, which are the foundation and soul of the work. It is this compression of three arts into one which makes the great plates of our painter-engraver such a treat to the artist. Something of this technical discrimination was shown by Mr. LONGFELLOW himself on his first sight of the proof, when, without choosing to pronounce upon the likeness, he fixed upon the treatment of the hair in the engraving, and learnedly compared it with that which made the reputation of Masson, the engraver of "The Grey-Haired Man."

Mr. MARSHALL'S portrait of Prof. LONGFELLOW has none of the ephemeral character of a casual impression. Too often we are obliged to judge of a great man from the hasty painting of an over-tasked celebrity, brought into contact with the subject like an ambulant photographer. The present engraver has had the advantage of a prolonged acquaintance with his original, resulting—as how could such a privilege fail to result?—in a besetting desire to give the world such an interpretation of the poet as only an artist can give. A profound sense of responsibility accompanied this natural ambition. The critics of the future will take care of the literary fame of the illustrious sage of Cambridge; but there is an aspect of a character, of a life, which the sympathetic portraitist only can supply, and without which the astuteness of the commentator is incomplete.

This pictorial commentary has at length been deliberately undertaken by a master of the burin whose fortune it has been to see each of his great works pass into unchallenged acceptance and become classical. All of his preceding portraits immediately took their place, as documents, in history.

The career of Mr. MARSHALL has in fact been dedicated to the celebration of national glories. The death of President LINCOLN found him in France, enjoying the well-earned renown, among the first artists in the world, of his earlier achievements. The news of the assassination impelled him to come homeward, and accordingly, he rejected the flattering invitations of



COUTURE to associate himself with the glory of French art by engraving all his paintings, then at the height of their reputation. His retirement from the temptations of a brilliant French career has not, however, left him in oblivion among the foremost artists of the day. His professional friends in Paris have watched his progress with warm interest, and have adopted the unusual course of exhibiting his proofs as models to the pupils, in the Engraving Department of the Beaux-Arts School.

To have produced the accepted portrait, recognised in every home, of our great military and civic chiefs, did not suffice for the ambition of the artist. The literary glory of his century was dear to him also, and a love of letters commensurate with a thoughtful patriotism spurred him on to an effort which should place the lyrical greatness of the age in a position of safety along with its historical types. A military or a political life has an element of permanence, in the shape it gives to events, and may repudiate any other perpetuation; but a literary renown absolutely depends on recognition, and is lifeless without it. To interpret, as the present illustrator chooses to interpret, a literary celebrity is more difficult than to present an historical character. The conspicuousness of a political leader is restricted to a short epoch, and his traits of mind pass at once into action, his culminating period thus re-assembling all the motives of his career. But what shall be said of the difficulty of presenting in one visage the history of a long life of creation, the soul of a singer whose first and finest lays were triumphant with the tones of youth and ardor—of compressing into one presentment the whole diapason of a life of changing harmonies, and giving to this variegated history the tranquillity, the unity, of a saintly old age?

Mr. MARSHALL has utilised his acquaintance with Professor LONGFELLOW, as well as his partiality for his works, in composing a likeness which associates and harmonises all the capacity, all the productive possibilities, all the capability of the character of the poet in a portrait which is nevertheless true to the aspect of the present close of his career. There can be no doubt that this all-comprising likeness will be cherished by future ages as the one accepted standard and classical representation. One needs but look at it to see in its beautiful serenity the whole power both of youth and age. One perceives the undying cry of youth, the *excelsior!* so exquisitely made to continue among the stars after the failure of death; and one sees, too, the mellowness and experience of the poet's "Aftermath."

This is no place to chant the praises of Mr. LONGFELLOW, who has long ago trodden beneath his feet the rounds of fame's ladder. His association of ripe scholarship and creative energy is what is uncommon about him; his creative spirit gives his songs the authentic accent of the most primitive of poets, of nature's most ignorant birds and harps; but along with this, an exhaustive culture will always be seen to chasten the personality of the poet so as to make him a figure for every library—him who so nearly makes a library in himself. His renown is exactly co-extensive with the literary appreciation of the age; completely inadequate to contain it, his own country yields to England and to Europe the happy task of immortalising his writings. In Great Britain, as is well known, his fame is even more extensive than at home. And the accepted chief of English critics, having occasion to designate a man whose popularity could carry to success a new literary venture—Mr. MATTHEW ARNOLD, wishing to commend an unusual metre for the translation of Homer,—produced LONGFELLOW to the students of Oxford as the world's favorite whose secure popularity could give success to any innovation.

The representation of Mr. LONGFELLOW, in the genial ripeness of a wholesome maturity, corresponds with the account of a visit just made, in the year 1881, as copied in the public prints: "A man of medium size, a lithe, finely-moulded rather than sturdy, form—'a man of genteel mould,' as it were. The light in his eye and the warmth of his hand showed that the eighty years which have rolled over his head have not lain heavily upon him. His face is full of genial expression, and the kindly eyes give it a charm which cannot be pictured with words." To this familiar sketch the artist adds what is necessary to convey the less obvious and more inspired aspect of the renowned poet.

The Publisher, therefore, in presenting with unusual emphasis an *impression de luxe* of Professor HENRY WADSWORTH LONGFELLOW's portrait in line-engraving by WILLIAM EDGAR MARSHALL, believes that the subject and occasion, justify the impressiveness of this mode of introduction.

## THE DECORATIVE SPANDREL.

The Engraver, wishing his tribute to LONGFELLOW to include some kind of stimulus to the perusal of the poet, has surrounded the head with a series of vignettes, unobtrusive and blent with the artistic motive of the picture. These vignettes illustrate the several typical situations in his chief writings.

"Evangeline," LONGFELLOW's undoubted masterpiece, occupies the base of the spandrel. The first scene, at the left, shows the tragic crossing of two existences which miss each other—Evangeline's life-search encountering Gabriel in the night without recognition, the most impressive emblem of frustration in literature. Mrs. Kemble, in her reminiscences, has told how the locality of this event, "Atchafalaya," was engraved for a talisman, as a comprehensive word signifying the baffling mischance of life, on a ring perpetually worn, by Mrs. Norton the poetess, who afterwards found that the King of the Belgians had selected and carried the same device on his seal with similar motive.

Swiftly they glided along, close under the lee of the island,  
But by the opposite bank, and behind a screen of palmettoes,  
So that they saw not the boat, where it lay concealed in the willows.

To the right of this composition, at the bottom of the frame, is seen Evangeline at the southern home of the truant Gabriel.

And the soul of the maiden, between the stars and the fireflies,  
Wandered alone, and she cried, "O Gabriel! O my beloved!  
Art thou so near unto me, and yet I cannot behold thee?"

Beside it, at the right-hand angle, is Evangeline listening to the Indian damsel,

When, at the door of Evangeline's tent, she stood and repeated  
Slowly, with soft low voice, and the charm of her Indian accent,  
All the tale of her love, with its pleasures and pains and reverses.

Above this group, on the right of the likeness, the lovers watch, by night, the "Building of the Ship"; a *nocturne*, selected by the artist with rare discretion to continue the note of black afforded by the neighboring segment of the costume of the portrait.

And when the hot long day was o'er,  
The young man at the Master's door  
Sat with the maiden, calm and still.

Over this scene is "The Bridge."

I stood on the Bridge at midnight,  
As the clocks were striking the hour,  
And the moon rose o'er the city  
Behind the dark church-tower.  
I saw her bright reflection  
In the waters under me,  
Like a golden goblet falling  
And sinking into the sea.

Above this subject is the "Gleam of Sunshine."

This is the place. Stand still, my steed,  
Let me review the scene,  
And summon from the shadowy past  
The forms that once have been.  
\* \* \* \* \*  
This memory brightens o'er the past,  
As when the sun, concealed  
Behind some cloud that near us hangs,  
Shines on a distant field.

Corresponding with these, on the left, the decorative effect of the composition is supported by three more subjects, plainly indicating the poet's most delicious inventions: Beneath, the "Blacksmith's Shop."

And children coming home from school,  
Look in at the open door;  
They love to see the flaming forge,  
And hear the bellows roar.

In the middle, the "Lighthouse."

The rocky ledge runs far into the sea,  
And on its outer point, some miles away,  
The Lighthouse lifts its massive masonry,  
A pillar of fire by night, of cloud by day.

Above, the Puritan Priscilla watching with John Alden the departure of the Mayflower.

Thus for a while he stood, and mused by the shore of the ocean,  
Thinking of many things, and most of all of Priscilla;  
And, as if thought had the power to draw to itself, like the loadstone,  
Whatever it touches, by subtle laws of its nature,  
Lo! as he turned to depart, Priscilla was standing beside him.

The upper register of all is occupied by the most national of Mr. LONGFELLOW's poems, the daring American epic of "Hiawatha." First, the desolation of the Indian Messiah in famine,

Through the far-resounding forest,  
Through the forest vast and vacant,  
Rang that cry of desolation,  
But there came no other answer  
Than the echo of his crying,  
Than the echo of the woodlands,  
"Minnehaha! Minnehaha!"

Directly over the portrait, the mythic hero hastens homeward over the wintry waste, in response to Minnehaha's penetrating death-cry.

Over snow-fields waste and pathless,  
Under snow-encumbered branches,  
Homeward hurried Hiawatha,  
Empty-handed, heavy-hearted.

Finally, in the upper right-hand corner, Hiawatha's death-watch over his bride.

Seven long days and nights he sat there,  
As if in a swoon he sat there,  
Speechless, motionless, unconscious  
Of the daylight or the darkness.

It is superfluous to commend these accessory compositions, so emphatic in their voluntary subordination.

GEORGE BARRIE, PUBLISHER, 615 Sansom St., Philadelphia.





No. 2573,

CORCORAN GALLERY OF ART FILES.

WRITER.

Welling J. C.

Residence

Washington.

Date

May 20. 1882,

Rec'd.

May 20. 1882,

Answered

SUBJECT.

A. school from Balt.  
to visit the gallery,

✓



Rec'd May 20.

2573  
Saturday May 20.

My dear Sir,

I learn by a  
note from my daughter  
that Mr Croswell has prom-  
ised that the ladies of the  
"Walton Home School," of  
Balt., may have admis-  
sion to the Gallery to-day.  
They cannot reach the  
Gallery before 5 o'clock p. m.



and I may, you, there-  
for, in deference to  
Mr Crocker's promise,  
to give Mr Danell in-  
structions to admit them  
at that hour, or later.

Yours truly

James C. Wells

Dr Macleod or

Dr Barbain

No. 2374,

CORCORAN GALLERY OF ART FILES.

WRITER.

Mayhew Mrs J. A.

Residence Shroutsville Ala:

Date May 19. 1882.

Rec'd " 22 "

Answered " 22 "

SUBJECT.

Ackf recpt of  
Catalogue,

✓



Rec'd Hedia  
(May 22.)

2574

Wm. L. G. H.  
May 22 1882

John. MacLeod, Esq.

Brooklyn, N.Y.

Washington, D.C.

Dear Sir,

Many thanks for the  
gift of the admirable, statement.  
What a vivid picture of a  
struggle between a  
little boy student & a  
big old man. I feel  
that I shall find a  
new life in this  
discriminating  
is so true to  
the facts.

Yours truly  
Wm. L. G. H.

Wm. L. G. H.

Wm. L. G. H.

No. 2575

CORCORAN GALLERY OF ART FILES.

WRITER.

Harper Bros. J. C. Parsons

Residence N. Y.

Date May 20. 1882.

Rec'd. " 22 "

Answered

SUBJECT.

Returns 2 Photo.  
of Ezekiel Statues.

✓



2575



HARPER & BROTHERS,  
FRANKLIN SQUARE, NEW YORK.

May 20/82

Dear Sir:

We return you today  
by Express the two photographs  
of Statues of Titian and  
L. de Vinci which we regret  
very much have been retained  
so long: the engravings  
from them are but just finished.

With many thanks,

Very truly Yrs

C. Parsons

F. S. Barber Esq.

Supr. Art Dept  
J. B. Berrin

2576  
E. E. CHARRUY

8 Via Andegari

MILANO (Italy)



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- 4.° Is completely **SMELLESS** and no moss or anyother vegetation whatever can grow upon as it is the case with ordinary clay
- 5.° Never alters its color
- 6.° Gives in the casting of the mould, that requires after no washing whatever, the **FINEST AND MOST PERFECT PARTICULARS**
- 7.° It never alters its shape under its proper weight
- 8.° Exposed to the hottest sun does not decrease in size and if it hardens in the very least, put in the shade it immeadiately, and by naturel process reacquires its plastic and moist qualities
- 9.° Is not subject to any alteration even in the most severe cold
- 10.° Any model may be **KEPT FOR ILLIMITED PERIOD** and will always be found in the primitive state.

The "Insèchable", is prepared in two shades, **light and dark**, at the option of the buyer. The Artist can work on glass or slate, without having first to prepare a base, as required up to now, and thereby obtains shades and contrasts far superior.

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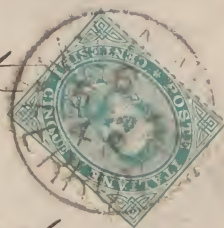
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**MILANO (ITALY)**

SAMPLES FORWARDED

**GRATIS**





To the Honorable Director of the  
Fine Arts Academy  
sculpture depart  
of  
Loy Concoran Gallery  
Washington  
State Union

No. 2576,

CORCORAN GALLERY OF ART FILES.

WRITER.

Clay Modelling for Sculptors.

Residence

Date

Rec'd. May 22, 1882,

Answered

SUBJECT.

Keeps constantly soft,  
damp, and plastic,

C. E. Charruy,  
8 Via Andegari,  
Milano Italy

✓



No. 2577.

CORCORAN GALLERY OF ART FILES.

WRITER.

Ezekiel M.

Residence Paris

Date May 23. 1882,

Rec'd.

Answered June 14. 1882,

SUBJECT.

To M<sup>rs</sup> Corcoran

Ackz accpt of draft

8c.

✓

2577  
Paris 23<sup>rd</sup> May 1882

Recd June 14

31, Rue Bayen (aux Terres)

To the Right Hon

M<sup>r</sup>. W. W. Corcoran

Dear Sir.

Your most valued favours  
have been forwarded to me  
from Rome, one of 11<sup>th</sup> Feb  
in which you so kindly prom-  
ised to meet my offer and  
honour the same, and one  
5<sup>th</sup> Inst in which you signify  
your own and the general sat-  
isfaction with my two last  
statues Leonardo & Titian,  
and your generous intention  
to add 1000 to the stipulated  
contract price when I shall  
have finished all of the work.  
Your letters have been a great



Relief to me - Mentally  
and financially.

I have a small temporary  
studio here, and have rec'd  
several commissions, which  
I am now executing in clay,  
and will take the models with  
me to Rome for completion  
in marble, when cast. I only  
intend to remain two months  
in Paris & shall probably as  
usual spend the summer  
months again in Rome. My  
work here is portraiture. At  
the Salon I have exhibited my  
Bust of Liszt - the Great  
Composer & pianist - (in  
Bronze). You may remember  
that he sat for me in the win-  
ter of 81 at Villa d'Este.  
& my portrait is considered  
by his pupils, relatives & friends

as the most truthful & life can be finer in colour and  
like that has been. yet made drawing, & his own original  
The "Salon" is quite thrown conception of antique life -  
into the shade, however by makes one believe that he  
a small exhibition here, at was on intimate terms with  
Gorges Pettit's new gallery the people he paints in a  
Rue Suez no 8. of which part age -- I do not care  
I send you a catalogue. I go to the Salon again, of  
Stevens and Tadenia Carter seeing this little exhibi-  
tion away the palms. I know of Masters, where one  
do not remember ever having met Messrs Jerome  
seen so exquisite an ex- Stevens and many celeb-  
hibition. Stevens' work is rities brought around,  
all tone - inexplicable - and earnestly admiring  
Artistic - it ceases to be paint genius on the walls.  
ing, it is all feeling. My health has much

Tadenia's works are like improved in Paris & I  
rare antique gems. nothing hope in a short time



To have your books finished  
I will devote myself to  
them when I get back to  
Rome.

I trust that my lines  
may meet you in the full  
enjoyment of health, &  
with my most sincere  
thanks for your good  
wishes in my behalf

I remain

Very Sincerely

Your grateful friend

M. G. Kiel

statues Rembrandt & I hope that my  
Rubens are finished new designs will  
also boxes and deliver meet with your ap-  
er to the express parcel.

agent for ship - With my most  
ment, and as soon sincere wishes for  
as I hear from Naples your bell being  
by which steamer the highest esteem  
can leave, I will I have the honour

notify you. To remain  
Yours most truly

Marillo will follow

soon. Will you kindly pay  
to my order \$250.00 through Drexel  
Harris & Co when it arrives

M. O. Kiel



M. Ezekiel  
Aug 31<sup>st</sup> 1882

2577  
Paris 31. Aug 1882  
Mr 31. Blv<sup>d</sup> Berthier

Mr W. W. Corcoran

Dear Sir.

I have heard with much  
pleasure that you  
have returned home  
benefitted and restored  
from your summer  
trip. I have just  
arrived in Paris  
again, and am glad  
to say that the two

No 2377

Eggs

See to Mr Corcoran

Nov 2/82



No. 2378

CORCORAN GALLERY OF ART FILES.

WRITER.

Schwartz Saml. for  
Finkel, Adler & Co

Residence 94, Fulton St. N. Y.

Date May 22. 1882,

Rec'd. 23

Answered 23

SUBJECT.

Asks permission to  
engrave two of the  
pictures.

(Granted)

✓

Recd. H. B. K. A.  
May 23

2578

Washington, D.C.

May 22, 1882.

To the Board of Trustees,  
Corcoran Art Gallery.

Gentlemen:

As representing the  
firm of Fischel, Adler & Co., Im-  
porters and Art publishers of  
New York City, and Berlin, Ger-  
many, I respectfully request  
for the said firm permission  
to engrave and publish the  
two pictures in the Corcoran  
Gallery entitled "The Vestal  
Tuccia, by Hector Leroux, and  
"The Heir Presumptive" by Geo.  
H. Boughton.

It is proposed to engrave  
the pictures referred to to cor-  
respond in size and quality  
with the engravings called  
"The Return of the Mayflower"



and "The Two Farewells", after  
Boughton.

Should the the desired  
permission be granted and  
Messrs Fishel, Adler & Co. avail  
themselves of it, they will  
take pleasure in presenting  
to each member of the Board  
of Trustees and the Curator  
of the Gallery one copy of  
each of the engravings.

very respectfully,  
Saml Schwartz.  
94 Fulton Street  
N.Y. City

No. 2579,

CORCORAN GALLERY OF ART FILES.

WRITER.

Deschamps. Chas H.

Residence London.

Date May 12, 1882.

Rec'd. " 24 "

Answered June 2 "

SUBJECT.

About the Tadema  
Pictures.

✓

Recd May 24  
Ans<sup>d</sup> June 24

2579

24 Old Bond Street.

~~171, NEW BOND STREET,~~  
(Clarendon Mansions)

London. May 12<sup>th</sup> 82.

My dear Sir,

Abram in the South of France, where I have left Cadema, has prevented my acknowledging your communication of April 11<sup>th</sup>. —

Mr Cadema thinks with me that it will be far more satisfactory to have a personal interview with some of the trustees. —

He will, however, be away from London until the middle or end of June. —

I sold a picture of his, a fortnight ago, about 4 feet by 3, for £4000. — This, and six others will be shown at the select International Exhibition which opens in Paris next week, & which will be the event of the Season. —



The two pictures referred to in my last  
communication are not yet in hand. —  
As soon as Cadema has begun them, I  
will be able to get him commissions  
for both with very little trouble. — He would  
of course much prefer to have either of  
them in your gallery. —

Believe me

Yours faithfully  
Charles W. Deschamps.

Mrs. MacLeod.

No. 2580,

CORCORAN GALLERY OF ART FILES.

WRITER.

Barber John Jay,

Residence Columbus Ohio

Date May 20. 1882,

Rec'd. " 24 "

Answered " 29 "

SUBJECT.

Asks permission to  
exhibit a painting in  
the Gallery,

(declined)

✓

Rec'd Nov 24  
 Ackd. " 29  
 Declined

Columbus Ohio.

May 20<sup>th</sup> 1882

Wm McLeod Esq

Curator. Corcoran Gallery

Dear Sir. A year ago you were kind enough to hang for me, a little cash price entitled "The Siesta" and at same time suggested that a picture of more imposing size would be in better keeping with the other paintings in your gallery.

If it is agreeable, practicable and feasible at this time I would like to send to you for exhibition, my academy painting, just returned from National Academy Sp. where it was No 510 in the exhibition just closed as per catalogue. It is a large and very striking picture, canvas being 30x50 with rich frame and black walnut shadow box. It



represents a herd of Jersey  
cattle coming down into the edge  
of the marsh. The cattle are all  
portraits of registered Jersey cows,  
painted from the life out in the field  
being the best of the famous  
Eastwood Herd of Jersey which  
swapt all the premiums at the fairs  
last fall throughout the West.

I send you a newspaper  
criticism which was written by Capt  
Alfred E Lee our late Consul  
General to Germany - Sankefort  
on the Main - under President Hayes  
a gentleman of culture and well  
qualified to judge.

Each cow was  
painted as a separate study from  
life, and I last week sold to  
President Hayes the original  
study made of the leading cow in  
the group as shown in the picture.  
If I should cut out a little square

10x14 inches it would give his picture  
exactly, so far as the cow is concerned  
though of course the landscape background  
would be different.

Trusting that you will  
get a favorable idea of it from the  
printed notice and that it will be  
convenient for you to have it sent on  
at once I remain

Yours Respy

J. Jay Barber.

47. Monroe St.  
Columbus Ohio.

You will notice that this newspaper  
article is editorial column and  
not communicated a paid for as  
an advertisement.